

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

No. 4532

SATURDAY, SEPTEMBER 5, 1914.

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SATURDAY, SEPTEMBER 5, 1914.

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LITERATURE

Memories of the Kaiser's Court. By Anne Topham. (Methuen & Co., 10s. 6d. net.)

The writer of these memories of the Prussian Court shows much insight into German life. She was appointed in 1902 teacher of English to the daughter of the Emperor William—the lady who is now Duchess of Brunswick. We have in the past had too many books of gossip about European Courts; but Miss Topham's is far more trustworthy than most of its kind, and her anecdotes of the Kaiser and his family bear the stamp of sincerity. It is true that some of her stories are old, but their staleness may be forgiven in view of their humour.

With the Kaiser Miss Topham had frequent conversations on subjects which ranged from Suffragettes to armaments; and many talks with him are reported in vivid fashion. We are told that he has a horror of excessive indulgence in alcohol, and sets his face against it both by precept and example. But we may recall Mr. Whitman's account of the way in which the Kaiser made his officers drink German champagne, and how Bismarck, when he dined at the royal table, said to the Emperor, "With me, your Majesty, patriotism stops short of the stomach."

In the course of her long stay in the Fatherland Miss Topham visited thirty out of the Kaiser's forty residences, and she manages to convey to her reader a clear impression of the discomfort endured by those who are forced to dwell in German palaces. At some of the country houses of the Emperor life was, however, pleasant and simple. At Cadenin, for instance, it is recorded that the Empress and the Princess had with them their servants, but that peasant women of the neighbour-

hood waited upon the suite, and were strong, healthy-looking people, who usually worked barefoot in the fields for a wage of 3d. or 4d. a day. The Kaiser is always "improving" his estates, and at Cadenin he pulled down the pretty gabled cottages and erected in their place cottages of which the plans had been sent from England. An agreeable picture is drawn of the happy life of the royal children; and Princess Victoria thought the village blacksmith's shop "much better than learning the date of the Silesian wars," and used to help the man to blow his bellows.

Rominten, a favourite shooting-place of the Emperor's in East Prussia, is, we imagine, now occupied by Russians. Here the Emperor made himself very much at home, and there were no ceremonious occasions and no constant changes of costume. Miss Topham speaks of a merry supper in the train that took them there. The Emperor was in an extremely happy mood, and

"told one small anecdote after another, some of them almost childish, but irresistibly comic when accompanied by his infectious laugh."

Soon after her arrival in Germany, when the Boer War had only just come to an end, Miss Topham notes that there was a good deal of anti-English feeling exhibited everywhere, especially in the newspapers, but that at the Court itself,

"although the criticism of our military methods does not take....a very laudatory tone, there is a frank recognition of the difficulties of the situation and a genuine depreciation of the spiteful venom of the newspaper articles, which accuse English officers and soldiers of every form of ignoble conduct."

Many of the sketches of the Kaiser are a pleasant relief after those that now fill our papers. His affection for his small daughter was always noticeable, and Miss Topham says:—

"He wrote long letters to her when away, sent her picture-postcards and small trifling presents from places where he was staying. Her first letter to him in English was something of an event, written with the greatest care and after much anxious consultation with me as to the intricacies of 'that awful English spelling.' It received an immediate and flattering reply, also in English."

It is said of Strasburg that it is a beautiful town disfigured by an ugly modern palace, which the Emperor calls his "railway palace," as he considers it to be of that hideous style of architecture; and the author notes that he tells every one that "they built it before my time," and that it "makes me feel ill every time I see it."

Miss Topham was with the royal family at Metz when the Emperor reviewed an army corps, and she writes

"Their entry into this town must have seemed strange....accustomed as they are to smiling, shouting crowds. Here there was no welcome, no smile, not a single flag. The people who stood in the streets looked on idly, like spectators of a curious show....Sometimes a lady remarked resentfully on the strange absence of enthusiasm. The

names over the doors were French, the faces were French, there was an atmosphere of French hostility."

The author attempts to explain the attitude of the people of Alsace-Lorraine, and says of the Prussian spirit that it is not conciliatory:—

"It has a knack of letting the conquered drink to the dregs the cup of humiliation; its press is bombastic, and has none of the large-minded tolerance which enables it to appreciate the acute sufferings of a proud, humiliated people."

Miss Topham believes that the key to a man's actions must always be found in his personal character, and she therefore took special note of the ways of the Emperor. She thinks that he has often been misunderstood, but adds that

"it is not at all unlikely that he does not particularly want to be understood—that he hardly understands himself."

In another place she remarks that

"one of the great charms of His Majesty is that he has no stereotyped line of conduct—if he does not feel like....making himself agreeable he does not do it. He is no slave to precedent."

His conversation at its best "has a certain quality of intoxication—is provocative of thought and wit"; and the author has seen grave professors

"retire from talk with His Majesty with the somewhat dazedly ecstatic look of people who have indulged in champagne."

She describes the Kaiser as being much the same in all company, and as a man who has "no special reserves of character for domestic consumption only." On one occasion he said to this English lady:—

"Not one of your Ministers can tell how many ships of the line you have in your navy. I can tell him—he can't tell me. And your Minister of War can't even ride: I offered him a mount and every opportunity to see the manœuvres....A Minister of War!—and can't ride! Unthinkable!"

Miss Topham believes that no one has ever accused the Emperor of being a diplomatist.

"He himself believes that he is very astute and can see farther than most men. He is, so to speak, a little blinded by his own brilliancy, by the versatility of his own powers, which are apt to lead him astray. He has never acquired the broad, tolerant outlook of a man who tries to view things from another's standpoint. He has, in fact, only one point of view—his own.... He has a marvellous memory for facts, deduces hasty inferences, is too prompt in decision, relies perhaps too entirely on his own judgment and his own personal desires and experiences; he does not....give himself time....to think things out, to weigh consequences, and he has....few really great minds around him. Conscientious, hard-working men in plenty, but the man of imagination, or original conception, of new ideas....does not seem to be admitted to his councils."

The whole book is full of interest, and it closes with a statement which reads oddly now—that among the Kaiser's "literary admirations Kipling's poem 'If' holds first place."

How the War Began. By J. M. Kennedy.
"Daily Telegraph" War Books.
(Hodder & Stoughton, 1s. net.)

THIS little volume gives in a convenient form a great number of the dispatches which appeared in the White Paper dealing with the origin of the present war. Personally, we prefer that official document, and think that its story cannot be improved by any comments. But the book before us contains also some interesting quotations from the German White Book, and the text of messages which passed between the Kaiser and the Tsar. It is unfortunate that it was published a day or two too soon to include the telegrams which showed the mistake made by the German ambassador in London, and that its author, Mr. Kennedy, was unable to comment on the way in which the German Government has attempted to mislead foreigners with regard to the efforts of Sir Edward Grey. Had the book been kept back for a week, it could have been improved. To make the story of 'How the War Began' complete, we want the dispatch of our ambassador in Berlin dated August 8th. It is important that the public should realize that the Germans accuse us of making war "just for a scrap of paper," and that we should have Sir Edward Goschen's picture of the way in which the Kaiser renounced his British titles. We learn as we go to press that a new edition will contain the story of the White Paper.

To Mr. Kennedy's work Mr. W. L. Courtney has contributed an introductory chapter in which he has traced, in excellent language, the main facts about our "splendid isolation" and its results, and has dealt with the origin of the Entente, and the way in which Germany was encircled. Prussia's aggressive policy and the trouble over Morocco are carefully analyzed by Mr. Courtney; while in the text of the book will be found most of the dates and facts which English readers will require when they wish to refresh their memories.

Mr. Courtney's Introduction reminds us that the main policy of Lord Salisbury, as Foreign Minister, was one of non-intervention in Continental disputes. Lord Salisbury's theory was that, as we were an island, we could afford to stand aloof and pursue our own aims as an imperial power, unaffected by Continental wars. Mr. Courtney remarks that the policy of isolation could be carried out only if two antecedent conditions should be granted. The first is that we had such a command of the sea that the links between the Mother Country and her dominions could be easily safeguarded. The second condition is that we possessed "a real army, whether based or not on conscription, comparable with that of European Powers." He thinks that neither of these conditions was realized. The growth of the German fleet proved that Berlin had pretensions to be a world-power; and Mr. Courtney suggests that during the Boer War we suddenly discovered that it might easily happen that in a European con-

flagration most of the Powers would be against us, and that, with our army engaged elsewhere, British isolation would be a source of danger. It is to these facts that he traces the national change of policy, usually associated with King Edward, but really the work of Lord Lansdowne.

The book endeavours to show why the German Emperor considered the moment favourable for war. In the first place he thought that Russia was not ready. In the next place recent revelations about the condition of French military resources seemed to prove that France was not prepared. The final reason, and one that seems to us less convincing, was that the Kaiser believed that England was on the verge of civil war. But if we differ from the book on details, we think the author proves that Berlin had made up its mind that Great Britain would remain neutral.

The Theory of Poetry in England: its Development in Doctrines and Ideas from the Sixteenth Century to the Nineteenth Century. By R. P. Cowl. (Macmillan & Co., 5s. net.)

THE latest generation of scholars has developed—we shall soon be told, in excess—a lively taste for the original document. Source-books are multiplied upon our hands—from the cleverly contrived series of weighty scraps put together for schoolchildren to the portly Calendars heavy with the long-buried treasures of the Record Office. Whether this confidence in the efficacy of *ipsissima verba* promises well or ill for historical and literary study depends on the degree of information and cultivation possessed by the mind to which they are presented. "Source-books," with the inexperienced, are apt to prove collections of a dead sort of stuff which needs for its vivifying the manipulation of a knowing and highly gifted teacher.

The question, What literary theories underlie the general mass of English work in poetry? if not absolutely novel, is yet pleasingly unhackneyed. Prof. Cowl has chosen to deal with it by means of a series of illustrative passages taken from the works of the chief writers of nearly four centuries—to make a "source-book" about it, in fact—rather than summarize and interpret their utterances in paragraphs of his own.

We are not sure that, if we had been consulted about it beforehand, we should have advised this course: first, because the clear, serried, and penetrative writing of his Introduction leads us to believe Prof. Cowl capable of interpretative work of unusual force and balance which no one would choose to miss; and secondly, because, till actually proved successful, the method of stringing passages seems a specially unlikely mode of argument in this particular subject. However, our author has abundantly justified his scheme; he has produced not merely a compendium which cannot fail to be

instructive and stimulating to any student who will use it attentively, but also a work which is in itself singular and charming.

From the latter point of view it has the two somewhat rare merits of real construction and of severity. The divisions of the subject-matter follow with a true cleavage what we may, perhaps, call organic lines, and these the lines proper to English poetry in particular; and, at the price of several obvious omissions, only passages strictly theoretical, and possessing more or less the value of formulæ, have been admitted. The marginal notes, on which, it is plain, hardly less consideration has been bestowed than on the texts themselves, are a pleasing feature. These resume the gist of the several passages, or emphasize separate points within them, mostly by quoting essential words of the text; and they have afforded Prof. Cowl the opportunity for conveying subtly, and often with a touch of humour, a judgment of his own upon the dicta. A section we found especially good is that on Nature and Art.

The subject of the book as a whole is divided up into a dozen sections, several of which have subsections; and within each division the sequence of authors is chronological. One may thus trace through four centuries or so the changes among us of idea and principle with regard to such matters as imitation of Nature, translation, style and diction, functions and principles of criticism—to take some of the headings of the sections. Three or four score authors—from Roger Ascham to Swinburne—sustain the line of argument.

Every student of English literature knows that the theory of poetry in England, no less than on the Continent, has oscillated, as it were, in long curves between the Neo-Classical and the Romantic. What is implicated in this is admirably and with commendable succinctness set forth in Prof. Cowl's Introduction; while from the book itself the student may gain a vivid knowledge of theory as an active principle, as held with instructive individual modifications by men actually engaged in work, and seen each in his place, between his predecessors and successors. Twentieth-century literature is likely to give us a curious criss-cross illustration of the relative value of the principles which respectively make the Classical and the Romantic schools, since recent scholarship—and especially the work of archaeologists—has brought out the essentially "romantic" origin and nature of many elements interwoven in the tradition we have received from Greece; while, despite—or perhaps on account of—the violence of some latter-day theorists and poets, criticism seems feeling its way to a renewed appreciation of form as form, though, till it is more assured on questions of pure construction, it will hardly arrive at the true classical quality.

On our forefathers' poetry we may not have improved: it seems indisputable that we have considerably improved upon

their critical theory. Addison's literary opinions are jejune beside those of Coleridge or Matthew Arnold. A passage quoted here from *The Spectator* perhaps illustrates one of the inner differences which have proved decisive. Addison could write such words as these:—

"...because the mind of man requires something more perfect in matter than what it finds there, and can never meet with any sight in nature which sufficiently answers its highest ideas of pleasantness; or, in other words, because the imagination can fancy to itself things more great, strange, or beautiful than the eye ever saw, and is still sensible of some defect in what it has seen."

It is hardly sufficient extenuation of this to plead that Addison's direct experience of natural beauty and sublimity was narrow compared with what is general among ourselves, or that, according to the intellectual fashion of the time, he would have shuddered at or despised landscapes which stir us to an almost painful degree of admiration. His experience was not narrower than Shakespeare's, and, at any rate, it included "the incomparable pomp of eve" and "the cold glories of the dawn" and "the army of the stars." If we take them seriously at their face-value, these expressions argue an outlook on Nature which differs so widely from what is virtually universal among ourselves as to suggest difference not merely of attention and observation, but even of faculty—as if writers of the eighteenth century possessed either imaginative power enhanced beyond ours, or sight which was, in some respect, amazingly inferior. Is it possible that their actual perception of colour was more restricted? At any rate, it would seem in a general way easier for the imagination to improve upon form as we see it in actual objects around us than upon colour and kindred effects of light. It used to be said that the Greeks never discovered that the sky was blue. Perhaps, difficult as it would be to demonstrate, the determining factor between the classically minded generation—closely regardful of form and outline, apt somewhat to over-emphasize human achievement and the value of intellectual systems in art—and the romantically minded one, to whom the universe appears overwhelming and beautiful beyond the furthest stretch of human imagination, is, at bottom, a difference in actual physical eyesight. That the eighteenth-century way of looking does not imply any superior liveliness of imagination is indicated, besides other ways, by the taste of the time for frigid and empty allegory—an example of which, in Johnson's "Criticism" from *The Rambler*, Prof. Cowell has included here. He could not easily have found anything to surpass it as a piece of dreary and clumsy vanity composed by a pen of the first order. Among other things, it lacks what Shaftesbury called a "machine"—a scheme, that is, of supernatural agencies commonly believed in, which afford background, support, and, as it were,

articulation to a work of art. Shaftesbury, by the way, is not represented in this volume, nor, to come to our own day, is Coventry Patmore, who has said one or two things not unworthy of a place here.

Not many books inspire a reviewer with curiosity as to their future fortunes. We do, however, feel curiosity as to the influence which this unique and scholarly piece of work may exercise both on the individual student of English literature, and on the method of handling literary theory in teaching. We should expect it to start something of a tradition, and that a valuable one.

THE NAVY AND THE ARMY.

"BREAK THE PENNANT!" is the signal for going into action; the one word "Break" suffices to picture the Fleet prepared for its work. The "Naval Officer" of the first book before us has, then, selected this title as typical of the Fleet in its service aspects. He gives us, in clear, short sketches, these many aspects—the attack, steam trials, "man and arm boats," night quarters, "clear for action," and so forth. We can see what our ships have done and may do in the work of every day and the day of battle. Without undue technicality, he acquaints us with much that is, in reality, technical, and acts as a guide even to boilers, pumps, and engines.

Mr. Kipling gave us some years ago, in his own style, an admirable presentment of our ships at work on manoeuvres; his vivid and picturesque language, his grasp of details coupled with his ability to present these in a form that could not but appeal to the veriest landsman, did good service; the public were stirred to a pride of possession which few among them had suspected. As the years went on that pride, thus aroused, grew, as was but right and necessary for a nation whose chief defence was her Fleet. We do not need such stimulus to-day. But we do need information for our interest; we like to know what our sailors do, and how they do it, and the sketches in "Break" go far to enlighten us as to the technique of naval life.

"Bartimæus," in "Naval Occasions," gives us the complement to this technique; he deals, so to speak, with the psychology of the Fleet in a series of episodes and short stories, most readable for their life-like freshness. We see the men at work and hear their language, calm or forceful according to occasion; also we see them at play, snatching a few hours' leave, or making the best of their time in port before leaving for the China stations.

We have only one criticism to make, and that answers itself—the stories are not always wholly spontaneous in their

"Break." By a Naval Officer. ("The Fleet," 1s. net.)

Naval Occasions. By "Bartimæus." (Blackwood & Sons, 1s.)

How to Keep Fit. By Surgeon-Major White. (Gale & Polden, 3d.)

composition. The answer is that they were, for the most part, written for various periodicals, and they show a little too much in some cases the exigencies of plot, of a definite story with prearranged beginning and ending. Still, this is amply redeemed by the treatment, which shows expert and clear-sighted knowledge. "Bartimæus" is anything but blind.

"How to Keep Fit," a tiny pocket-book of instructions for soldiers' guidance, deserves notice for the excellence of its information on many practical points. This information, given in concise, short sentences, is the more accessible for being arranged in alphabetical order, and we may well hope that it is served out to our Army.

The book has another merit as being a sign that our Army on the march or in camp or in the field is studied by those in authority, and with a keen eye to its material well-being. Ignorance and obstinate neglect have been relegated to the background of an ignoble past.

But all this attention to health and comfort leads us, especially to-day, to another consideration—the future of our soldiers. It is very well to talk of one's country, honour and glory, self-defence; those are questions of all that is highest and most vital in our national life; but we have also to look to the end when the work is done and the fighter returns to a life of peace. This is a great problem, and it must be said that the authorities in this country have not, as yet, attempted to solve it.

It was not so many years ago that a distinguished veteran was saved from a pauper's funeral by the intervention of a few who learnt of his record; but what of his life and the poverty of his declining years?

In countries where conscription exists, the difficulty of re-employment solves itself. The soldier comes from the shop or the desk; no one can replace him in his absence, he returns thither after the war. But in our country he is a volunteer among many who do not volunteer; the exigencies of business and the readiness of others fill the place he has left; he returns to find his occupation gone. Even the professional soldier is little better off; when his service ends, what can become of him? What special recognition does he get for risking his life?

It is well that we take care of the soldier when he is at work; we could scarcely do otherwise; but we should take care—even greater care—of him and his family when the work is over. If not, we can scarcely complain that men refuse to serve in the field, and those who do complain should remember the famous Funeral Speech of Pericles, which ends with the assurance that the sons of those who fell in the war will be educated by the State, free of charge, until the age of eighteen. The Athenians, with all their wonderful art, were slave-keepers. Is it for the English, who claim to be much more enlightened, to lag behind them in recognition of vital service?

English Church Life from the Restoration to the Tractarian Movement. By J. Wickham Legg. (Longmans & Co., 12s. 6d. net.)

In this book of some 450 pages Dr. Legg has set himself the task of attempting to disprove the usual charges of irreverence and slovenliness brought against so many of the clergy and their congregations from the period of the Restoration down to the beginning of the so-called "Catholic Revival" of last century. He has gathered with much labour an immense number of statements, both of a precise and vague nature, as to church services, church attendance, and church practices between 1660 and 1833. The evidence, however, which he has accumulated is chiefly culled from printed statements, many of which are drawn from well-known works, but more from little-known controversial or devotional pamphlets. This great accumulation of facts and statements has doubtless a certain value, and ought to find its place on the shelves of all fair-minded persons who take an interest in the religious observances and customs of the Established Church during the two centuries under observation. But Dr. Legg appears to have failed to consult or analyze the abundance of positive information which can be gleaned from the mass of extant churchwardens' accounts and parish registers, and from other official statements. Nor has he even consulted several authoritative books which have been issued on such subjects during recent years by members of the Church of which he is a devoted adherent.

Take, for instance, the evidence that he adduces to show that, in some few churches and among certain individuals, the habit was maintained of bowing to the altar. This line of argument might have been strengthened with a little diligence. Thus, among the Lichfield capitular muniments from 1660 to the end of the next century, a decanal visitation of the vicars in 1774 includes the question whether they were careful in "reverently bowing to the Holy Table" at entering or leaving the choir, or on crossing it, or on going to read the lessons. The vicars replied that the custom was "for the most part observed."

Considerable space is devoted to the question of the frequency of services, especially of the number of celebrations of the Holy Communion. Dr. Legg's statements under this head are *ex parte*, and for the most part gathered from private returns which have been often cited by other writers as to the number of churches in London and some other towns where there were frequent services, and monthly or even weekly celebrations. But the great rarity of the latter is made manifest throughout the country districts by hundreds of extant parish books, many of which have been printed. Official archidiaconal records during this period appear to have been unduly ignored, though

from these sources the actual truth can be gathered. The reading of such documents is a most humbling experience to a devout Churchman, for they tell frank tales of the grievous condition of a large proportion of the churches. Among the Guildhall MSS. is a list of the benefices of the diocese of London, giving a great variety of particulars, drawn up by order of the bishop in 1764. These returns include the total of communicants and the number of services in each parish. In the county of Essex half the churches, out of a total of 303, had only a single Sunday service, whilst at five there was but a fortnightly service, and at two only a monthly. There were but five churches where there was any kind of weekday or Saint's day service. As to the celebrations of Holy Communion, there were only twenty churches out of 300 which had monthly communions. In four churches there were 8 celebrations a year; in eight churches, 7; in six, 6; in three, 5; in two hundred and seven, 4; in fifty-two, 3; and in two, 2. In two parishes, Bardfield Saling and one of the Rodings, there was not a single celebration during the year. In the face of such official statements, which with a little trouble could be multiplied all over England, it is idle to argue in favour of the general vital religion of England as manifested by the Establishment during its truly "dark ages."

We have noted several particulars wherein the writer's statements might be improved and expanded; for instance, in the matter of Christmas and other decoration of churches, and later examples of white-sheet penances. Yet one distinctly grave matter calls for brief comment. Dr. Legg uses his evidence for a continuous argument that the present time shows no improvement, so far as church matters are concerned, upon the period with which he is dealing. In several cases he carries his arguments to excess, as in the instance of the condition of church fabrics and fittings; but a more serious matter is his verdict on communicants. He expresses the belief that their numbers, when the difference of population has been taken into account, were as satisfactory about the year 1660 as at the present. To maintain this he ought to have brought out far more figures, both in country and town, than he has cited. But, strange to say, he does not recognize the existence of that monstrous evil which played a prominent part in the number of communicants a century ago, the Corporation Test Acts, which were at last, after various futile struggles, blotted out in 1828. The Corporation Act of 1661 excluded from office in any municipal body every one who had not received the Sacrament according to the rites of the Church of England within a year before his election. This principle was considerably extended in 1673, when the Test Act became law, for every officer (civil or military) and all persons holding any kind of official place, including a village constable or beadle, had to hand in as a qualifica-

tion for office a certificate of having within six months received the Sacrament, under the signature of the minister and churchwardens and two other witnesses. Every earnest Churchman must realize the hypocrisy engendered in a wholesale fashion by these Acts. In counties where quarter sessions records exist these certificates are to be counted by the thousand. From 1660 to 1828 they thus affect the whole question of genuine communicants.

The Philosophy of Welsh History. By the Rev. J. Vyrnwy Morgan. (John Lane, 12s. 6d. net.)

THIS work—so the author tells us—"does not pretend in any sense to be a history of Wales." Nor has it any better claim to be regarded as a "philosophy" of that history, for though a lavish use is made of metaphysical and scientific terms, the spirit and method of philosophical investigation are absent. Much of the work is but a partisan contribution to recent political controversy.

Dr. Morgan first of all falls foul of those who of recent years have been putting forward a claim for a larger measure of self-government for Wales. In this and other tendencies he finds evidence of an incipient "Celtic coalition" aiming at "a Pan-Celtic nationality"—a union of the Celts into "an organic whole for offensive and defensive purposes—politically and nationally." The author then devotes an Introduction of 42 pages to demonstrating how impracticable all this is. There are, he avers, "primordial differences of type between the Scots, the Irish, and the Welsh of to-day"—"differences not merely environmental in origin, but fundamental," amounting "almost to an antagonism," with the exception, however, that there is a family likeness between the Celts of Wales and of Ireland in one respect—they are alike in "their excesses and illusions," and in the utter "absence of the critical sense." The oracular conclusion reached is that the claim that

"the Welsh element possesses a higher capacity for the government of Wales than does the English is as preposterous as it is untrue to the history of Wales of itself."

It has not occurred to Dr. Morgan that claims for self-government are generally based on the ground that it is better for people to govern themselves, not on the ground of their greater fitness than others for such work.

For his opening chapter he finds a text in a statement contained in a well-known History of Wales, that "the Welsh people....have steadily progressed by the side of their conquerors in regard to all that goes to make up civilization." This he controverts with much vigour, and not content with merely showing that the development of Wales in certain

respects has been later than that of England, he asserts that its "civilization is of infinitely less importance to the world at large," for

"if Wales had never developed, there is not an art, not a science, not a system of philosophy, that would have suffered; literature, poetry or music would be none the poorer."

He devotes his next chapter to the refutation of the "groundless statements" made in Parliament by a Welsh member whose name he does not give,

"to the effect that the development of Wales is due entirely to her own internal character and efforts; that the Welsh people owe nothing to Parliament, nothing to England or the English, and nothing to the Established Church."

If such an obviously extravagant statement deserved serious notice in a work claiming to be "a philosophy of Welsh history," surely Dr. Morgan ought to have quoted the actual words of the speaker, instead of paraphrasing them.

There are portions of this work written in an entirely different spirit, and containing much sound criticism of movements and institutions in Wales to-day. The author's treatment of Welsh Nonconformity as a social and educative movement shows an intimate knowledge of Welsh life and a just appreciation of some of the obscurer factors that influence it. He notes the growth of a "spirit of professionalism among Nonconformist preachers," and "the undue absorption of the Nonconformist mind in purely political questions." He does not accept the view that the Disestablishment of the Welsh Church is bound to react favourably in the interests of Conservatism in the Principality, and points out that

"while the Church in Wales (whose interests, spirit, and ideals have been considered to be identical with those of Conservatism) has been making large and rapid advances in Wales, there has been no corresponding increase in Conservatism."

The reason he seems to assign for this, if we understand him rightly, is that in essence the Conservative policy as to Wales aims at establishing

"the dominion of a privileged class over an unprivileged class, of an alien element over the native....at overruling the rights and wishes of the inhabitants and absorbing their divergent interests in a fictitious unity."

Hence its failure. But we think that the author overlooks the innate Conservatism of the Welsh farmer and the existence of a number of anti-trade-unionist workers.

What the future has in store for Wales he wisely does not venture to prophesy. On one thing he is clear: "Salvation for the Welshman by way of his aspirations is hopeless." The cause of her national individuality, her liberty of soul, is a vital question for Wales, but the author is emphatic in the view that "an Independent Parliament is not vital to her individuality."

FICTION.

Lovers in Exile. By the Author of 'The Letters which Never Reached Him.' (Evelleigh Nash, 6s.)

The theme of this book—adapted from the author's novel in German 'Ille Mihi'—is the enslavement and subsequent emancipation of a young German girl. Induced to marry a well-to-do middle-aged landowner, she finds that the union means absolute subjection to him, his mother and relatives, and their stiff Junker traditions. They claim herself for the propagation of the family name, and her fortune for the maintenance of the family estates; she has to sacrifice her ideals beneath the heavy feet of their idols.

She meets her predestined lover, a young diplomatist, and finally joins him, undergoing every kind of trial with him. The divorce, extracted at a great price, does not release her from the carefully organized social ostracism, and secret but clumsy checks are applied to his diplomatic career; but the two achieve in the renunciation forced upon them some degree of happiness, owing largely to their own innate merit and strength.

As a story, the book is a success, being well planned and well developed, and it is an improvement on 'The Letters that Never Reached Him,' being excellent in many of its descriptive touches. The pictures of the inner working of the mighty Prussian machine and its effects on far countries are vivid and instructive. But, though these pictures are tinged with satire and reproach, they do not rise above the mere establishment of justice—justice on the facts of the case, justice to the letter and not in the spirit. This is the more interesting to those who may read the book to-day in that it shows how the Pan-Germanic spirit, on the lips and even in the hearts of those who reject prejudice, is only condemned for its defects, never for itself.

Apart from present events, we know that a World Federation, a vast Fraternal Union à la Tennyson (we are thinking of the Crystal Palace poem), is little more than a dream; nationality is, and perhaps always will be, too strong to be overridden by universal humanity. Every nation has, and must have, its ambitions and ideals—we might almost say its personal ideals. But we know that the pursuit of such ideals should not imply detriment to those of other nations; you can keep your own individuality, but work with the others; play your part without infringing on those of all the other actors. In this book we cannot but see "Deutschland über alles" clearly written; the merits of other nations are to be acknowledged, the faults of Germany are to be proclaimed and condemned; but her merits are to be supreme, to allow no approach or rivalry, nor even comparison except for the purpose of self-improvement; in fact, it is the exaltation of monopoly rather than the enhancement of competition, the ideal of suppression rather than combination.

In this connexion we may to-day blame our own nation, and especially a cultured section of it, with whom it was absolutely a cult to exalt all things foreign and decry all things national. The present reviewer remembers at the time of the Akaba incident (which might have dyed Africa with the blood of a *Jehad*) the comment of a highly placed official of the Civil Service in England: "Another case of England bullying a little Power, I suppose!" Such comments (and they were frequent a generation ago) cannot but excite the contempt of other nations, who never fail, as a matter of course, to stand by their own people; also they are evidence of that foolish spirit which cannot recognize the evil of destructive criticism, and the necessity of supplementing condemnation with aspiration, and punishment with purification.

Gambier's Advocate. By Ronald Mac Donald. (Everett & Co., 6s.)

STEPHEN GAMBIER had by the time this story begins a large and growing practice at the Bar. In the first chapter we see him performing wonders at a by-election. But he is broken in health, and retires to the Riviera, where by an extraordinary chance he catches in his arms a married woman leaping in fear out of a motor-car. This knocks him over for some time and keeps him in her house, where his behaviour on his recovery leads to an awkward scene. He and another woman (who becomes his chief advocate) have to act a lie, but all turns out to his advantage. Women are easily devoted to this man with the beautiful face and social gifts, and the things they do for him, and allow him to do, in this story hardly strike us as calculated to increase his attractiveness as a hero. In particular his success from early days is due to a mistress, but he is able, with the help of the woman he marries, to conceal this connexion from the world. The narrative at this point becomes, if not unlikely, at least distasteful.

The book is fluently written, but fewer words and more simplicity of style would have improved it.

Alarie. Par Jacques de Morgan. (Paris, Plon-Nourrit et Cie., 3fr. 50.)

M. DE MORGAN, an erudite scholar, has attempted a reconstruction of life in Rome during the early years of the fifth century. In his anxiety to produce authorities for every touch he has subordinated the romantic element to his descriptions. The characters are all types, rather than individuals; their conversations are little more than historical dialogues; they recall the puppets in Becker's 'Gallus.' At times M. de Morgan digresses, letting historical episodes which are attractive slip past him in his effort to record authenticated facts. Thus the death of Stilicho is dismissed in three lines, and that of Alarie himself in two. The book is conscientious, but its pretensions as a novel cannot be taken seriously.

THE MONTHLIES ON THE WAR.

MR SIDNEY WHITMAN leads off *The Fortnightly Review* with 'It Had to Be.' Among the causes which have formulated his axiomatic heading is one that we have not seen alluded to elsewhere, namely, the glorification of the German Emperor in our sensational press in terms far exceeding in sycophancy anything that has ever appeared in German newspapers. Otherwise the article is on lines of personal prophecies now fulfilled which are becoming too familiar. "Auditor Tantum" follows with 'The Political Transformation,' in which he sets out at length that extraordinary cessation of party politics which must have surprised our foes as much as it gratified our friends. Though we have nothing but criticism for Mr. Ramsay Macdonald's intervention, our disapproval would dissociate him from all other critics of the situation on the Radical and Labour benches. Ill-timed, even ill-judged their strictures may have been, but "contemptible," in our opinion, they were not.

We could have wished for a little more balance and breadth of view in Mr. Archibald Hurd's article on 'How England Prepared for War: Pages of History, Secret and Otherwise.' His numerous and contemptuous references to Pacifist idealists ignore the fact that in the life of nations, as of individuals, a courteous willingness to see an opponent's point of view has ever been mistaken for weakness. If it is worth while to apportion blame at this juncture, those responsible for our nearness to civil war, which is said to have been welcomed by the Kaiser as giving him his opportunity, should surely not have been entirely passed over. This is our main criticism of an article which displays the author's intimate knowledge. We miss, however, all mention of the comparatively recent disposition of our Navy which has given us so welcome a preponderance in the North Sea.

So far as Mr. Lancelot Lawton's article is concerned with his title, 'The Errors and Miscalculations of German Diplomacy,' he claims our interest and agreement, but when he goes on to state

"Perhaps the most remarkable feature of the stirring events of this period was the clear idea which existed in the mind of the proletariat as to the causes which had produced war,"

we fear he is alluding to a superficial view which must be dispelled if "the people" are to be saved from being made once more the dupes of individual aggrandizement. "Politicus," in 'The Causes of the War,' also only alludes to the incidents of the political game as played by King and potentates, though from that standpoint we could not wish for a better informant.

It is refreshing to turn to Mr. J. D. Whelpley on 'America and the European War.' From his article any one can recognize how that continent has solved the problem of internationalism. Speaking of the war, he says:—

"Out of the political whirlpool of Central Europe has this monster appeared, shorn of all disguise. Greed, jealousy, barbarity, and colossal selfishness are his attributes, and to for ever put him in chains will the services of the American nation be available at any opportune moment."

Mr. D. C. Boulger, who writes on 'German Designs on the Congo,' confirms us in our belief that he was much in the counsels of the late King Leopold. That astute monarch soon understood the Kaiser's covetous eye for a colony, and acted accordingly.

The Bishop of Winchester's article on 'The War and Conscience' makes a serious opening to *The Contemporary Review*. His words go to endorse the opinion of thoughtful people that our nation was not moral enough to make lasting peace desirable from a progressive ethical standpoint:—

"The luxury of those who 'could afford it' and the passionate pleasure-seeking throughout our people were constantly confessed and continually increased. Vast sums were indeed spent in charity, but it was hard to see signs, except among the poor, of their being raised by frugality or sacrifice. In amongst all this, stalling some of our problems, postponing others, installing sacrifice in general honour, and compelling us to simplicity, has come this great and challenging crisis."

Those who raised their voices in advocating a minimum of opportunity for all have been accounted advanced reformers. Should the war bring about an increased desire among our propertied class that all should obtain the maximum of happiness from life, then this appalling catastrophe may, indeed, do good. Dr. E. J. Dillon, in 'Causes of the European War,' hopes that a summary of the German policy which has led to the present war "may be helpful to-day." As we do not think it is, we confine ourselves to mentioning the article.

Mr. W. H. Dickinson, as a Pacifist, devotes his attention to 'The War and After' to the future. He rightly sees no need for the apologia which "Auditor Tantum" deems necessary in *The Fortnightly*, though he admits that too great a concentration has been made upon treaties which, arranged by monarchs, are broken by monarchs when they prove disadvantageous to their ambitions. He adumbrates many lessons that may now be learnt, chief among which we account his opinion that it is the people whose voice must be heard in the future. As he says, much of his article may appear Utopian, and "it would be so under normal conditions; but out of great events spring great ideals."

Mr. H. N. Brailsford's 'The Empire of the East' is interesting in so far as it is an attempt to view things from the German point of view. Judicially as the subject is dealt with, it convinces us more than any other utterance we have read that on most essential points it would be difficult for us to have found a better cause for fighting. Mr. Brailsford acknowledges, besides much else, that Germany bullied Russia in 1909, and failed to recognize that the operation could not be repeated; that Austria had made her rule "a little more than usually hateful to men of Servian race"; and that Germany's "military caste" has been "moved by the superb [!] fear that is the typical emotion of every ruling class which bases itself on force." We are certainly surprised that he should "marvel at the illusions and curse the fatality which have made us belligerents in this struggle." We can conceive no better cause for our intervention than Germany's refusal to be bound by treaty engagements. In fact, the moral effect on the public of believing that there are members of our Government who attach so much importance to the fulfilment of engagements is, in our opinion, likely to be great.

The next two articles are severally by a Frenchman and a Russian. Prof. Guérard's contribution, 'France and the War of Revenge,' has an added interest from having been written some weeks before war broke out. If it represents (as we believe it does) a considerable section of enlightened opinion in France, it shows conclusively that the wish to eliminate the idea of retaliation was gaining strength. Dr. A. Markoff ('Why Russia has gone to War with Germany')

writes as one who, early schooled in Anglophobia, found good reason to alter his views on becoming a resident among us.

Mr. Theodore Cooke Taylor's 'War, Credit, Business,' should be read by all. Its broad ethical lines may not appeal to the expert in business and finance, who so often fails to see the wood because of the trees, but to the ordinary man, slackening perforce from his normal and all-engrossing occupation of making a living, it may well prove a revelation. Any one who has not yet recognized the vital truths inherent in the following simple statements can do no better than be guided to them by this writer:—

"There is a wide margin between what men need for bare existence, and what they desire beyond that need. Upon this margin the larger part of the business of supplying the material wants of the community is engaged."

"If workmen restrict the amount of work they do, or monopolist employers restrict production of goods, in each case to maintain an artificially high price, they to that extent rob those who use their products and *pro tanto* impoverish the whole community."

"An extreme use of credit is reprehensible, but its moderate use is legitimate and advantageous to the public."

"Food, clothing, shelter, transport, life's amenities are provided quite apart from the Stock Exchange, without which the world's welfare is at least thinkable!"

Mr. Percy Alden in 'War and the Wage-Earner' explains briefly the crises that had to be faced, and how the position is being met. As he truly says: "Under the menace of war, in a moment as it were, a Collective State sprang into being"—a result which will not be among the lesser benefits if the metamorphosis of politicians into statesmen continues.

Mr. Joseph King concludes the articles with special reference to the war, though some of the literary contributions have a distinct bearing on the subject. Mr. King in 'The War: Before and After,' formulates five postulates which, he considers, must be enforced if recurrence to the present state of things is to be prevented. These postulates are as much marked by sanity as the war is by selfish insanity.

The Nineteenth Century opens with 'God's Test by War: a Forecast and its Fulfilment,' by Mr. Harold F. Wyatt. The forecast was written in 1911; the fulfilment, of course, is contemporary. The author is of opinion that war is a God-sent test. We can only agree with him in the sense that the Deity has permitted sin a place in His evolutionary process, and we do not think such agreement will find favour with Mr. Wyatt. He thinks that competition has an ethical content which justifies war. For ourselves competition is only ethical when it takes place in the service of mankind, which is surely not the case in war. Again, Mr. Wyatt, we gather, believes that fighting endows a nation with moral and physical health; on the contrary, we believe that moral and physical health endows a nation with good fighting qualities in a just war, such as the present. The writer speaks of the military spirit, but does not sufficiently define what he means. He may class us among those possessed of "a spurious and bastard humanitarianism masquerading as religion"; but war for war's sake is to us "an anachronism and a barbaric sin." To find war defined as the "Court of God" by a reputable writer outside of the Old Testament really quite startled us, and we do not agree with him when he says: "No one is likely to face death in the battlefield for the sake of cosmopolitan ideals." In our opinion, there are now many Englishmen facing it in the cause of international

honour, which has been callously set at naught by Germany. He speaks of Germany's love of country, but is it not the Kaiser's covetousness of countries belonging to others which is responsible for the present catastrophe? Lest Mr. Wyatt should think we despise soldier-like qualities, we can assure him that we have consistently advocated compulsory military training. Had such a course been adopted with thoroughness, we believe the present war would have found us with a volunteer army as big as the nation's manhood.

Sir Harry H. Johnston contributes an article on 'The German War and its Consequences.' The brunt of it, he believes, will fall on the middle classes, from which have sprung

"all the most noteworthy persons of the present day in the Church, at the Bar, in the Army and Navy, in the schools of painting, in literature, in education, in science, surgery, chemistry, and mechanical inventions."

While, unfortunately, believing in the likelihood of his first statement, we must in justice to our aristocracy declare the second too sweeping. Mr. J. Ellis Barker spoils an otherwise well-written article on 'The Ultimate Ruin of Germany' by the too frequent introduction of the first personal pronoun. Just now we are distinctly overcome with prophets who are not content to leave it to the public to recognize fulfilments.

"Home Counties" (Mr. J. W. Robertson-Scott) writes on 'Our Rural Problems and the War.' We are not usually in favour of italicized passages, but we admit that those so emphasized in this article are particularly pregnant with meaning for the future. It is refreshing to find some one, like this writer, speaking intelligently of thrift. Often the word has been mistranslated into meaning an individual saving against a possible scarcity, instead of a need for eliminating waste. Capt. Cecil Price amply proves his case in 'The Practical Utility of the Boy Scouts during the War.' Particularly interesting is his account of the services rendered by their organization in Brussels.

Mr. A. Hilliard Atteridge has written in *The British Review* on 'The Man who Fortified Liège: General Brialmont.' Not only are his designs for Liège and Namur described, but also, what is more important now, the defences of Antwerp are outlined, and a diagram of them is furnished. Strictly, as the writer tells us, the present lines are not those laid down by Brialmont, but as his general scheme has been followed, and in addition some of the forts that were his outlying defences have been utilized as links in the extended chain which has taken the place of the original plan, a large measure of credit is due to him for this rallying-ground of the Belgian Army. Antwerp to-day is carrying out to the letter the part assigned to it by this far-seeing strategist, as did also the forts of Liège, and to a lesser degree Namur, in delaying the advance of the invaders. The outbreak of war found the editor of this magazine at Madrid, and in his 'Obiter Dicta' he tells us that the reason he heard expressed in Aragon for disappointment at King Alfonso taking an English bride still obtains, namely, that "Germany is strong, but England is weak." We join him in the fervid hope that the contrary may be proved.

** Further notes on the Monthlies will appear next week.

BOOKS PUBLISHED THIS WEEK.

THEOLOGY.

Prayers for Use during the War, compiled by the Rev. F. L. H. Millard, 1d. Mowbray
This booklet contains prayers for each day of the week.

Prayers in Time of War, 2/- per 100. Mowbray
A card containing two prayers.

BIBLIOGRAPHY.

Croydon County Borough, TWENTY-FIFTH ANNUAL REPORT OF THE LIBRARIES COMMITTEE, 1913-1914, with Appendices, and **FOURTEENTH ANNUAL REPORT OF THE UPPER NORWOOD PUBLIC LIBRARY (CROYDON AND LAMBETH)**, 1913-14. Croydon, S. H. Purnell
Includes statistical statements, and two diagrams showing Issues and Stock, 1891-1914, and the Daily Average Readers in the Reference Library, 1900-14.

Russell Sage Foundation Library: BULLETIN No. 6, PENAL FARMS AND FARM COLONIES. New York, the Library
Contains a selected bibliography dealing with this subject.

HISTORY AND BIOGRAPHY.

Champlain Society Publications: AN HISTORICAL JOURNAL OF THE CAMPAIGNS IN NORTH AMERICA FOR THE YEARS 1757, 1758, 1759, and 1760, by Capt. John Knox, edited, with Introduction, Appendix, and Index, by Arthur G. Doughty, Vol. I. Toronto, the Society
Knox's 'Journal' was originally published in London in 1769, and has never until now been reprinted. This edition is illustrated with maps and plans, and is limited to members of the Society and subscribing libraries.

Hamilton (J. G. de Roubaix), RECONSTRUCTION IN NORTH CAROLINA, 16/. King
A history of North Carolina from 1860 to 1876. It is illustrated with a map, and an Index is included.

Havell (H. L.), REPUBLICAN ROME, her Conquests, Manners, and Institutions from the Earliest Times to the Death of Caesar, 7/- net. Harrap
The selection of illustrations was undertaken after Mr. Havell's death by Mr. H. B. Cotterill, who has written explanatory notes on them, and has also assisted in the compilation of the maps.

Hutchinson's History of the Nations, edited by Walter Hutchinson, Vol. I, 10/- net.
We have noticed this work as it appeared in fortnightly parts. The contributors to the first volume are Prof. Flinders Petrie, Prof. H. A. Giles, Sir Richard Temple, Mr. Leonard W. King, and Dr. J. P. Mahaffy.

SOCIOLOGY.

American Sociological Society Publications: VIII. PROBLEMS OF SOCIAL ASSIMILATION, 6/- net.
Cambridge University Press, for the University of Chicago Press

The volume contains the Papers and Proceedings of the Eighth Annual Meeting of the Society, held at Minneapolis, Minn., last December.
Mangold (George B.), PROBLEMS OF CHILD WELFARE, 8/- net. Macmillan
A discussion by an American author on such problems as child mortality, child labour, and juvenile delinquency. The book is designed as a textbook "for use by college and university students in courses on constructive and preventive philanthropy."

ECONOMICS.

Sowers (Don C.), THE FINANCIAL HISTORY OF NEW YORK STATE FROM 1789 TO 1912, 10/- King

The writer's aim is "to describe in as brief and concise a manner as possible the methods employed by the State of New York in acquiring revenues, the purposes for which these revenues have been expended, and the methods which have been employed in the management of the funds in the treasury."

EDUCATION.

Adams (J. G.) and Elliott (C. A.), CORRELATIVE LIGHT WOODWORK, 3/- net. Harrap

The authors' aim in compiling this manual has been "to frame it on purely educational lines, making the co-ordinate work, with the other subjects of the curriculum, a prominent feature, with a view to meeting the suggestions contained in the Board of Education's Memorandum on Manual Instruction in Elementary Schools." The book includes an Introduction by Mr. W. J. Osborn, and a chapter on 'Literature and Hand-work' by the Rev. G. H. B. Coleridge, and is illustrated with photographs and diagrams.

McMurtry (Lida Brown), A METHOD FOR TEACHING PRIMARY READING, 2/- net. Macmillan

The book is intended for teachers of reading in the primary grades of elementary schools. The author has tested her methods in the Primary Department of an American State Normal Training School.

WAR PUBLICATIONS.

Bernhardi (General Friedrich von), GERMANY AND THE NEXT WAR, translated by Allen H. Powles, 2/- net. Arnold

A popular edition. The book was reviewed in *The Athenæum* on Nov. 2, 1912, p. 513.
Bull (Rev. Paul B.), GOD AND OUR SOLDIERS, 1/- net. Mowbray
An account of the author's experiences as Chaplain to the Cavalry Division under General French in the South African War. The book was first published by Messrs. Methuen in 1904.

Cook (Sir Edward), WHY BRITAIN IS AT WAR, the Causes and the Issues, 2d. Macmillan

This pamphlet has been prepared primarily for circulation by the Victoria League, and includes extracts from the diplomatic correspondence and speeches of Ministers.

Hooper (George), THE CAMPAIGN OF SEDAN, AUGUST-SEPTEMBER, 1870, "Daily Telegraph War Books," 1/- net. Hodder & Stoughton
A new edition. See long review in *Athenæum*, July 16, 1887.

Stanford's War Maps: No. 7. THE SEAT OF WAR IN FRANCE, 2/6
See p. 251.

SCHOOL-BOOKS.

Albert (Edward), A PRACTICAL COURSE IN INTERMEDIATE ENGLISH, 2/- Harrap

A manual for the lower classes of secondary schools. It is divided into five chapters on 'Grammar and Syntax,' 'Style,' 'The Complete Composition,' 'Prose and Poetry,' and 'Etymology.'

Bourdache (E.), EXERCISES ON FRENCH IRREGULAR VERBS, 1/3 Harrap

Each lesson contains a vocabulary, a passage in French for reading, a Questionnaire, and a list of idiomatic phrases. "The book is intended for second- or third-year work."

Ebner-Eschenbach (Marie von), KRAMBAMBULI, edited by A. R. Hohlfeld and Gustav Hein, 8d. Heath

Includes a Biographical Note, Notes and Exercises on the Text, and a Vocabulary.

Kimpton (Edith), Book WAYS, an Introduction to the Study of English Literature, 2/- Ralph & Holland
A second edition, containing a prefatory letter by Theodore Watts-Dunton.

New Outlook Geography: THE HOME OF MAN, PART III. AMERICA, by W. C. Brown and P. H. Johnson, 1/-; PART IV. ASIA, by L. A. Coles, 1/- Harrap

Both volumes begin with a study of general oceanic and climatic conditions, and include statistical tables in an Appendix and an Index. At the end of each chapter practical exercises and revision questions are set. There are illustrations, diagrams, maps, &c.

Ordonneau (Maurice), Valabrigue (Albin), and Kéroul (Henry), LES BOULINARD, Comédie-Vaudeville en Trois Actes, edited by F. G. Harriman, 1/- Harrap

The editor has written a brief Introduction, and added to the text Notes, Questionnaire, Exercises, and Vocabulary.

Pickles (Frederick), COMPOSITION THROUGH READING: BOOK II. THE DIRECT METHOD OF TEACHING ENGLISH, 1/- net. Dent

The book contains extracts from well-known English authors, illustrating different types of prose and poetry. Each extract is followed by exercises for oral and written work.

Regional Geography of the Six Continents: BOOK II. ASIA, by E. W. Heaton, 9d. Ralph & Holland
This series is intended to be used with the author's 'Comparative Geography of the Six Continents.' The book is illustrated with maps, diagrams, and plates.

Weisgerber (Louise J.), FÜNFZIG KLEINE DEUTSCHE BRIEFE, MIT AUFGABEN DARÜBER UND WÖRTERVERZEICHNIS, MIT ANHANG ENTHALTEND ZWÖLF KURZE GESCHÄFTSBRICHE, supplied by G. H. 1/- Harrap

A new edition, enlarged and revised.

FICTION.

Battersby (H. F. Prevost), THE LURE OF ROMANCE, 6/-

A tale of revolution in the American tropics, showing how two women were saved by an English engineer and his two friends.

Hocking (Silas), IN SELF-DEFENCE, 3/6

Ward & Lock
A young heiress is kidnapped for the sake of her money, but is rescued by the hero, who afterwards fears that she will not consider his love disinterested.

Lovers in Exile, by the Author of 'The Letters which Never Reached Him,' 6/- Nash
See p. 247.

Weyman (Stanley), Sophia, 7d. Nelson
A cheap reprint. See notice in *The Athenæum*, April 14, 1900, p. 460.

REVIEWS AND MAGAZINES.

Dickensian (The), SEPTEMBER, 3d.

Chapman & Hall
Includes 'David Copperfield on the Stage,' by Mr. S. J. Adair, Fitz-Gerald; 'An Epitaph by Charles Dickens,' with facsimile of his draft of it, by Mr. O. Sack; and 'Dickens and Longfellow,' Part I., by Mr. W. Glyde Wilkins.

Gypsy Lore Society, JOURNAL, New Series, Vol. VII. No. 3. Liverpool, 21a, Alfred Street
Containing a further instalment of the Rev.

F. G. Ackerley's paper on 'The Dialect of the Norman Gypsy Coppersmiths, with Texts and Vocabulary'; a Bulgarian gipsy folk-tale, 'O Saranda-thai-jek Cor,' recorded by Mr. Bernard Gilliat-Smith; and reviews.

Irish Book Lover, SEPTEMBER, 2/6 per annum.

Salmond
The contents include articles on 'Printing in Newry,' by the Rev. R. S. Maffett, and 'Ulster Printers and Poets,' by Mr. William Shaw; and two sonnets by Mr. Padraic Gregory.

Nineteenth Century and After, SEPTEMBER, 2/6

Spottiswoode
Some of the features are 'The Economic Position of English Actors,' by Mr. William Poel; 'Theodore Watts-Dunton and the Spirit of the Age,' by Mr. John Drinkwater; and 'The Sacred Bo Tree,' by Lady Blake. Articles on the war are noticed on p. 248.

Pedigree Register (The), SEPTEMBER, edited by George Sherwood, 2/6 net. 227, Strand, W.C.

Includes a list of 'Some Nonconformist Ministers and Quakers in 1662-3,' being a complete copy of a small volume in the Public Record Office, and a pedigree, with notes, of the family of Disney.

School World (The), SEPTEMBER, 6d. Macmillan
Some of the features in this number are 'The London Trade Schools,' by Dr. C. W. Kimmins; 'Russian Experimental Pedagogics,' by Prof. A. Netschajeff; and 'Education and Modern Needs,' by Prof. John Perry.

JUVENILE.

Boy's Own Book of Heroism and Adventure, edited by A. R. Buckland, 4/6 net. R.T.S.

The book includes contributions by the Bishop of Durham, Capt. F. S. Brereton, Mr. Lyulph Lumley, Mr. H. A. Woolley, and others, and is illustrated with coloured and black-and-white illustrations.

Oates (David W.), CANADA TO-DAY AND YESTERDAY, RETOLD FROM THE JOURNALS OF TRAVELLERS, &c., 1/3 Harrap

The story of Canada written for young readers "in the form of a series of adventures, retold from the journals of pioneers, explorers, and travellers."

GENERAL.

Petrovitch (Wojislav M.), HERO TALES AND LEGENDS OF THE SERBIANS, 10/6 net. Harrap

The volume includes a Preface by Mr. Chedo Miyatovich, formerly Serbian Minister to the Court of St. James, and is illustrated in colour by Mr. William Sewell and Mr. Gilbert James.

Taylor (I. E.), THE LATTER DAYS, 2/6 net.

Allenson
— The author believes in the coming of a remarkable crisis in the world's history when disabilities, due to government by men only, will disappear.

SCIENCE.

Mercier (Charles Arthur), A TEXT-BOOK OF INSANITY AND OTHER MENTAL DISEASES, 7/6 net.

Allen & Unwin
A second and rewritten edition.

Mukhopadhyaya (Girindranath), THE SURGICAL INSTRUMENTS OF THE HINDUS, with a Comparative Study of the Surgical Instruments of the Greek, Roman, Arab, and the Modern European Surgeons, in 2 vols. Calcutta Univ.

The Griffith Prize Essay for 1909. The second volume consists of eighty-two plates illustrating the subject.

Smithsonian Miscellaneous Collections: VOL. LXIX. No. 1. ATMOSPHERIC AIR IN RELATION TO TUBERCULOSIS, by Guy Hinsdale.

City of Washington, Smithsonian Inst.

This essay was awarded half of the Hodgkins Fund Prize in 1908. The author has revised his manuscript "so as to indicate some of the advances made in the study of the subject during the past five years." The book is illustrated with ninety-three plates.

Smithsonian Miscellaneous Collections: VOL. LXXXI. No. 7. NEW SUBSPECIES OF MAMMALS FROM EQUATORIAL AFRICA, by Edmund Heller.

City of Washington, Smithsonian Inst.

A description of new forms of carnivores and rodents in the collection of mammals secured, under the direction of Col. Roosevelt and the Paul J. Rainey African Expedition, from British East Africa and Uganda, and preserved in the United States National Museum.

Thomas (Northcote W.), ANTHROPOLOGICAL REPORT ON THE IBO-SPEAKING PEOPLES OF NIGERIA, Parts IV., V., and VI.

Harrison & Sons

Part IV. deals with the law, customs, superstitions, and social and political organization of the Ibo of the Asaba District, S. Nigeria, and is illustrated with photographs and a map; Part V. contains Addenda and Corrigenda to the Ibo Dictionary already published; and Part VI. proverbs and stories collected from natives in the Asaba District, and given in the original with translations, and a chapter on Tones in Ibo.

FINE ARTS.

Archæological Societies Congress, June 26, 1914, REPORT OF THE COMMITTEE ON ANCIENT EARTHWORKS AND FORTIFIED ENCLOSURES. Croydon, 30, The Waldrons

Containing the report of the Committee; notes on preservation and record, destruction, and exploration in England, Wales, and Ireland; and a Bibliography.

British Academy: SUPPLEMENTAL PAPERS, II. ROMAN BRITAIN IN 1913, by Prof. F. Haverfield, 2/6 net.

The book contains a 'Retrospect of Finds made in 1913,' an account of Roman inscriptions found in Britain during that year, and a summary of books and articles relating to Roman Britain. There are illustrations and plans.

Essex Archæological Society: TRANSACTIONS, Vol. XIII. Part IV., New Series, 6/- Colchester, Castle Museum

This issue includes 'The Augustinian Priory Church of Little Dunmow,' by Mr. Alfred W. Clapham; 'On Certain Carvings in Saffron Walden Church,' by the Rev. G. M. Benton; and 'Layer Marney Tower,' by Mr. Wykeham Chanceller.

Museum of Fine Arts Bulletin, AUGUST, 10 cents.

Boston, the Museum
Includes illustrated notes on the collection of Chinese bronzes and the new Egyptian galleries.

MUSIC.

Bryant (Hannah), THE WATER LILY, from the German of August Graf von Platen, English Version by C. F. A., 1/6 net. Stainer & Bell

Church Choir Library: No. 192. IN THE END OF THE SABBATH, Anthem for Easter, Text selected by Henry Knight, Music by Ferris Tozer, 4d.; No. 194. O PRAISE THE LORD OF HEAVEN, Ps. CXLVIII., Music by R. Vaughan Williams, 6d.

Stainer & Bell

The latter is a revised edition.

Cox (Sydney T.), MAGNIFICAT, 4d.

Stainer & Bell

Cripps (A. Redgrave), SONGS OF PARTING: I. PENSIVE AND FALTERING; 2. THE UNTOLD WANT; 3. JOY, SHIPMATE, JOY, Words by Walt Whitman, 2/- net. Stainer & Bell

Dansie (Redgewell), CAVALIER TUNES: 1. MARCHING ALONG; 2. GIVE A ROUSE; 3. BOOT AND SADDLE, Words by Robert Browning, 2/6 net.

Stainer & Bell

King (Oliver), FEU FOLLET, Etude for the Piano-forte, 1/6 net.

Stainer & Bell

Kitson (C. H.), THE EVOLUTION OF HARMONY, a Treatise on the Material of Musical Composition, its Gradual Growth and Elementary Use, 8/6 net. Oxford, Clarendon Press

The author describes his book as "a sincere attempt to make the study of harmony practical and rational, as well as interesting and artistic."

National Anthems of the Four Allies, Music and English Words: BRITAIN, GOD SAVE THE KING; FRANCE, THE MARSEILLAISE; BELGIUM, THE BRABANCONNE; RUSSIA, GOD, THE ALL-TERRIBLE, 3d.

Francis Collas

PLACE DE LA CONCORDE,
AUGUST 14, 1914.

[Since the Bombardment of Strasburg, August 14th, 1870, her statue in Paris, representing Alsace, has been draped in mourning by the French people.]

NEAR where the royal victims fell
In days gone by, caught in the swell
Of a ruthless tide
Of human passion, deep and wide :

There where we two
A Nation's later sorrow knew,—

To-day, O friend ! I stood

Amid a self-ruled multitude

That by nor sound nor word

Betrayed how mightily its heart was stirred.

A memory Time never could efface—
A memory of grief—

Like a great Silence brooded o'er the place ;
And men breathed hard, as seeking for relief
From an emotion strong

That would not cry, though held in check
too long.

One felt that joy drew near,—
A joy intense that seemed itself to fear,—
Brightening in eyes that had been dull,
As all with feeling gazed
Upon the Strasburg figure, raised
Above us,—mourning, beautiful !

Then one stood at the statue's base, and
spoke—

Men needed not to ask what word ;
Each in his breast the message heard,
Writ for him by Despair,

That evermore in moving phrase

Breathes from the Invalides and Père-Lachaise,—

Vainly it seemed, alas !

But now, France looking on the image there,
Hope gave her back the lost Alsace.

A deeper hush fell on the crowd :
A sound—the lightest—seemed too loud
(Would, friend, you had been there !)
As to that form the speaker rose,
Took from her, fold on fold,
The mournful crape, grey-worn and old,
Her, proudly, to disclose,
And with the touch of tender care
That fond emotion speaks,
'Mid tears that none could quite command,
Placed the Tri-colour in her hand,
And kissed her on both cheeks !

FLORENCE EARLE COATES.

NATIONAL CENSORSHIP.

ONE aspect of the vexed question of the Censorship during the present war has perhaps hardly had sufficient recognition. Complaint of the withholding of news on the one hand, complaint of the momentary banning of an English newspaper in France on the other, appear to me inconsistent in that they fail to recognize the different parts played by the press of the two countries.

The present writer has just returned from a prolonged stay in a remote corner of France, and in studying the microcosm of a small

Breton fishing village found ample occasion to admire the tact with which news was conveyed to the public, with careful preparation for delays and possible reverses, and the studious avoidance of surprises. This village was remote from the scene of action, one of the last points of France likely to be touched by invasion. In its sea was fish, and in the fields much cabbage; but, when the indiscretion of a postman revealed a private telegram announcing the appearance of a German *corps d'armée* at Roubaix before we were prepared for the capture of Namur, the impression on the French was painful. It was too like 1870, and even those defended by education from windy panic suffered much as the farmers and fishermen.

Panic, in the personal sense of the word, there was none. Every man would have tumbled off cheerfully to his place in the fighting line at an hour's notice, and all would have shared their last cabbage with the families of the stranded English left among them. Yet there was panic of a sort which in other places might have been dangerous—showing itself in the loud declaration of a most patriotic Parisian shopkeeper that “every one who had opposed the ‘*loi de trois ans*’ should be set up against a wall and shot.” It was not the hour for such recriminations.

Certain Englishmen there, especially such as had been bred in Army surroundings, showed a tendency to look down on this pessimism as indicating a heart less sound than our own. Yet could our shopkeeper friend have seen the attitude of the British public to the war, he would doubtless have been as scandalized at what he would think our criminal indifference to the country's peril. In each case, of course, the weakness is the natural result of the history of the last fifty years, and the press needed for the two countries is radically different. France needs to be steadied against disaster. England still needs waking up to facts, and every disaster should be head-lined (though perhaps even in this branch of activity it were well to some extent to stick to facts). A real Zeppelin over London, unpleasant as it sounds, might be our salvation. But, in proportion as the English newspaper makes itself an explosive “tract for the times,” it becomes unsuited for transmission abroad.

B.

‘WOMAN UNDER POLYGAMY.’

Britford, August 30, 1914.

WITHOUT raising at length the whole question of the status of the Hindu woman, material and spiritual, I should like to point out that it is scarcely fair for your reviewer (‘*Woman under Polygamy*,’ August 29th) to quote a few misogynistic texts—such as could be paralleled from the monastic literature of any country, to say nothing of the English proverb,

A woman, a dog, and a walnut tree,
The more they are beaten, the better they be,
which contrasts with the Indian,

Thou shalt not strike a woman, even with a flower—
without mentioning also some of the more remarkable texts in which the spiritual status of woman is fully vindicated. I may instance Manu's:—

“A Master exceedeth ten tutors in claim to honour; the Father exceedeth a hundred masters; but the Mother exceedeth a thousand fathers in the right to reverence and in the function of teacher.”

Nor is it possible to discuss the status of the Indian woman without a full consideration of the position of Devi (“The Goddess”) in Hindu mythology.

ANANDA COOMARASWAMY.

Literary Gossip.

FRIENDS AND ADMIRERS of Mr. Edward Carpenter presented to him on Saturday last a widely signed address of congratulation on his 70th birthday. His reply contains several interesting comments on the war and his own career. Viewing the war from the standpoint of the Labour movement, he writes:—

“Insane commercial and capitalistic rivalry, the piling up of power in the hands of mere speculators and financiers, and the actual trading for dividends in the engines of death—all these inevitable results of our present industrial system—have now for years been leading up to this war; and in that sense indeed all the nations concerned are responsible for it—England no less than the others. But the mad vanity of the Prussian military clique, and its brutal eagerness for imperial expansion at all costs, have precipitated the fatal move.”

He sees already as the result that

“we have developed—most swiftly and in almost miraculous fashion—a whole programme of socialist institutions, and (what is more important) a powerful and democratic sentiment of public honour and duty.”

As regards his own work, he explains that he has done it

“primarily and simply because of the joy I had in doing it, and to please myself. If the world or any part of it should in consequence insist on being reformed, that is not my fault.”

Credit, he gracefully concludes, is due also to many who are nameless and unknown:

“We literary folk, I need hardly say, think a great deal too much about ourselves and our importance.”

MANY of our readers will have noticed with regret the report in the daily press that the French, Russian, and English exhibits at the Leipsic Book Fair had been burnt. We are happy to be able to state on high authority that there is every reason to believe that the Commissioner for the British Section, Mr. Wyldboore Smith, was able before he left Leipsic to arrange for the safe custody of all the loan exhibits under his charge.

While we rejoice (we trust, with good reason) at the safety of the British contribution to this exhibition, we hasten to offer our sincere condolence to the *intellectuels* of other less fortunate nations who have suffered from the attacks of the *Kulturkampf*, little less relentless at Leipsic than at Louvain.

MESSRS. EDWARD STANFORD send us yet another useful map, ‘*The Seat of the War in France*,’ which will enable readers to realize the present positions and hopes of the German forces and the Allies. Paris is pretty near the centre of it, and it includes the whole of Belgium as well as a piece of Germany, Luxembourg, and the districts which at present bear the names of Lothringen and Elsass.

THE following resolution has been passed by the Committee of the Modern Language Association:—

“That this Committee records its abhorrence and detestation of the brutal crime

against humanity and civilization committed by the German Army in destroying Louvain, the ancient seat of learning and culture in Belgium.”

‘*QUICK TRAINING FOR WAR*’ is the title of a small book by Sir Robert Baden-Powell that Mr. Herbert Jenkins will publish next week. It is intended to supplement the excellent War Office manuals and to expedite the turning of a civilian into a soldier at express speed, and may be easily slipped into the service-jacket pocket.

MR. FISHER UNWIN writes:—

“In the first days of the war it was announced in the press that Dr. Karl Baedeker, the famous publisher of the Guides, had been killed in action. You may like to inform friends that this was not correct. Unfortunately, it is true that Prof. Karl Baedeker of Jena, second son of the head of the firm, is dead.”

ON Tuesday last the Tsar issued an order that the city we know as St. Petersburg was henceforth to be called “Petrograd.” The German termination meaning “town” is replaced by a Slavonic equivalent.

DR. W. PETERSON has in the press a volume of addresses delivered at various centres in Canada and the United States during the twenty years in which he was Principal of McGill University. They deal partly with the problem of imperial organization, and partly with current educational issues. The book will be published by Messrs. Longmans.

Messrs. Longmans will also publish in the autumn a new edition of Stevenson's ‘*Fables*,’ with illustrations by Mr. E. R. Herman, who aims at producing decorative designs suggested by the spirit of the text.

In succession to the long list of Fairy Tale Books edited by Andrew Lang which they have published yearly, the same firm have arranged this year to bring out ‘*The Book of the Blue Sea*,’ by Mr. Henry Newbolt, with illustrations by Mr. Norman Wilkinson.

THE Editorial Committee of *The Vineyard* regret that, owing to the instability of the condition of the country, they are compelled temporarily to suspend the publication of the magazine. They have, however, every hope of resuming the work in a considerably enlarged and improved form, and with a wider appeal, with the beginning of next year.

Vol. VIII., April to September, 1914, will appear shortly, and is to be obtained from Messrs. Dent & Sons.

IN France, as with us, the war has reduced the output of literature on all sides. Thus one firm alone announces the temporary suspension of five magazines: *Femina*, *Je sais tout*, *Musica*, *Fermes et Châteaux*, and *La Vie au Grand Air*.

MESSRS. MURRAY & EVENDEN inform us that the price of ‘*The Co-Respondent*,’ a second edition of which we reviewed a fortnight ago, is not 6s., but 2s. net.

FINE ARTS

The Portraits and Caricatures of James McNeill Whistler: an Iconography. By A. E. Gallatin. (John Lane, 10s. 6d. net.)

In this iconography Mr. A. E. Gallatin catalogues one hundred and eighty portraits of Whistler, reproducing twenty, of which ten have not hitherto been published.

The first twenty-nine in the series are paintings and drawings by the artist, and include the half-length in a grey jacket, formerly in the collection of the late George McCulloch; the "Brown and Gold" portrait, belonging to Mr. C. W. Vanderbilt; the two versions of the delightful interior with figures, known as "Whistler in his Studio," which were a feature of the Whistler Memorial Exhibition in 1905; and two early portraits, one of which is in the National Gallery of Art, Washington, while the other is in the collection of Mr. H. R. Ickelheimer of New York. The last-named picture, which is reproduced here for the first time, came to light only last spring; it represents Whistler smoking, and belonged originally to a French family, whence it passed into the hands of various dealers, and was finally acquired by its present owner. There was at first some question of its authenticity, but there can now be little doubt on the subject, as, to judge from the photograph, the painting is thoroughly characteristic of the master in his early manner, when he produced the "Piano" picture and other charming works.

Whistler, it appears, sat to many artists, and he was a favourite figure with the cartoonists. Portraits and sketches exist from numerous hands, including Fantin-Latour, Boldini, Helleu, Rajon, Mr. William Nicholson, Mr. W. M. Chase, Du Maurier, Aubrey Beardsley, and, of course, Mr. Mortimer Menpes and Mr. Walter Greaves. Whistler himself regarded Mr. Nicholson's coloured woodblock as one of the most successful, and indeed it is admirable, and, though unpretentious, holds its own among more ambitious works; this woodblock forms one of the illustrations to Mr. Gallatin's book, as does also a hitherto unpublished dry-point by Boldini, but the large and brilliant portraits by this artist and Mr. William Chase are not reproduced. At the end of the book some twenty camera portraits of the artist are also chronicled.

It is difficult to say how much of the real Whistler is represented by the sum total of these portraits. Everywhere we see the superficial aspects of the master: we have in these pictures Whistler as he chose to face the world, the Whistler of "The Gentle Art of making Enemies," cynical and defiant, with monocle and white lock, the idol of his followers, and the *bête noire* of Ruskin and the Academicians. But nowhere do we get a suggestion of the charming and lovable Whistler his friends tell us about, or of the gentle and fine-souled artist who

painted "Miss Alexander" and "Off Valparaíso," and executed the pastels of Venice. Everywhere we see Whistler the wasp, but where is Whistler the butterfly?

The nearest approach is, perhaps, found in the "interior" portraits by the artist, referred to above. Here we see Whistler at work in his studio; he wears a light suit, rare china is on the wall, and two girls in white dresses are in the background. The whole atmosphere of this setting is gentle and intimate, and suggests a *milieu* created by a man of delicate feeling; but the characterization of the artist at his easel is not very searching, and we cannot claim to get more than an impression of the inner Whistler from it. Nevertheless, we are grateful for this presentation of the painter engaged in the work he loved, simple in his own setting, and devoid of the trappings of a truculent and rather vulgar personality which he adopted to annoy his enemies, and which eventually appeared as too conspicuous a part of his endowments in society.

THE RAZING OF LOUVAIN.

THE forebodings of Mr. C. J. Holmes in the September number of *The Burlington Magazine* have, unfortunately, been already justified, though the particular town which has suffered most severely—Louvain—did not, oddly enough, appear in his survey of treasures threatened by the war. The attraction of Louvain for lovers of art consisted not so much in its possessing particular masterpieces of capital importance as in the multitude and variety of architectural monuments which mark continuity of culture through a long period of years. The Hôtel de Ville, built by Matthieu de Laens between 1448 and 1459, is stated (in more than one report) to be still standing. It is, perhaps, the best known of all buildings of its type, confessedly florid in design, but charming in its grace of detail, in spite of much restoration. Frequently the original stone carving, where it is preserved, is of great vigour and breadth, full of ingenuity in devising an easily legible narrative style in a few massive planes. The sculpture has thus occasionally (e.g., certain corbels) an economy and dignity beyond what the architecture as a whole can claim. The church of St. Pierre is rather earlier in date, and is reported as badly damaged, so that fire has probably devoured the fine choir-stalls wrought between 1439 and 1441 by Nicolas de Bruyn and Gérard Goris. The exuberant eighteenth-century pulpit may be less regretted, though it was in its way a perfect type of its ornate

façade of St. Michel offered, again, an instance of Jesuit architecture most valuable for historical illustration; it contrasted strongly with the dignified simplicity of the church of St. Quentin. The old "Halle aux Draps," so full of varied associations with its combination of a seventeenth-century top story on a fifteenth-century structure, is a building we should be sorry to think of as destroyed. So also with the sixteenth-century Hôtel de la Famille Van Sesley, while even the Tour de Jansénius might well linger in the memory with its old garden as a valuable item in the *ensemble* of a town full of old-world charm. The church of St. Gertrude is famous for the wood-carving of its choir-stalls by Matthieu de Waager.

It is fortunate, perhaps, that some of the finest of Louvain's more portable works of art had been previously taken from her. Roger van der Weyden's "Descent from the Cross" was ceded to Philip II. and is in Madrid; the astonishing carved oak retable in seven compartments by Jean Borman, which was formerly in the church of Notre Dame du Dehors, is at Brussels, where also are Dierick Bouts's two panels of the Legend of Otto II. (painted for the Hôtel de Ville) and Quentin Matsys's series of panels of subjects relating to St. Anne and St. Joachim. "The Last Supper" by the latter artist was accounted the chief treasure of the Cathedral of St. Pierre, but was sold to the Brussels Museum for nearly 10,000.

St. Pierre still had in its ambulatory "The Last Supper" and the perhaps finer "Martyrdom of St. Erasmus" of Dierick Bouts, which long passed as by Memline, and we earnestly hope that these paintings have escaped the general ruin.

MUSIC

The Evolution of Harmony. By C. H. Kitson. (Oxford, Clarendon Press, 8s. 6d. net.)

THE author, after many years of experience in teaching harmony, has found the old methods of studying "unsatisfactory both from a positive and a negative point of view," and in the course of this book he gives instances which strengthen that dissatisfaction. The forced meanings which have been given to chords to fit some theory are pointed out (the Day theory of two roots for the chord of augmented 6th is a notable instance); theorists have taken old figured basses to express something different from that which they originally meant. Moreover, they have treated essential and unessential notes alike, although in analyzing chords the latter ought, of course, to be eliminated. Dr. Kitson gives only a few extracts from well-known composers in the chapters on the Higher Dominant Discords, concerning which there has been much difference of opinion among theorists; yet by such illustrations students would be better helped to remember the particular points touched upon than by dry chords. For instance, on p. 283 an "irregular resolution of the 7th" is mentioned with a plain two-chord example. But on p. 249, in referring to various resolutions of a 7th, he gives the very same example (except in key), and states the fact that in Handel's time it was common; moreover he adds an example from "The Messiah," which would be recalled to the memory of an attentive student whenever he happened to hear the oratorio.

The possible modulations by means of the chords of diminished 7th are mentioned, but with the caution that all are not necessarily judicious. Modern composers have made excessive use of such means, in striking contrast to Bach.

These chapters on the Higher Dominant Discords are instructive. Dr. Kitson shows that all—the 9th, the 11th, and the 13th—can be resolved, while the rest of the

chord remains, and therefore that in their first stage of evolution they were really "suspensions or appoggiaturas." This is undoubtedly the right way of studying discords of all kinds; for that was their origin. History is worth more than theories. The makeshifts, double roots, expedient false notation, &c., found necessary to legalize certain combinations of notes, compare unfavourably with the more natural method here advocated. Any one who has read the sections on these Dominant Discords in Macfarren's 'Rudiments of Harmony' will understand this.

The final chapter, 'Modern Tendencies,' is specially interesting. Dr. Kitson recognizes that art cannot remain at a standstill, but he reminds us that it may not be "necessarily always advancing." That is wise, for there is a strong tendency to regard anything new as progress. He believes that there will always be men with sufficient personality to use old diatonic material in a purely distinctive way, and names Sir Hubert Parry and his "constant use of diatonic discords"; moreover, he gives some apt illustrations of his new uses of them. The quotations from César Franck, Debussy, and Ravel are excellent. The attempts that are made to account for some of their strange combinations by the expedient of deriving them from tonic, supertonic, or dominant chords are, as he says, unnecessary if they are merely the outcome of appoggiaturas, chromatic passing notes, &c.

Dr. Kitson has something to say regarding composers of the present day. They can take a step forward, but it "would necessitate the use of quarter tones," an idea already in the air—or "a step backward," a dangerous one if taken deliberately, or adopt the "Via Media," i.e., "the formation of new scales from the fusion of the diatonic and chromatic formulae." This course is occupying the attention of many composers.

We are in the "middle of a period of transition," says the author, and there is, we believe, a strong tendency to try to invent something new. Bach and Beethoven first wrote on the lines of their immediate predecessors, and when they did move forward, it was done unconsciously.

NEW PUBLICATIONS.

MESSRS. STAINER & BELL.

Three Pieces for the Pianoforte. Feu Follet; Étude for the Pianoforte. Both by Joseph Speaight. 1s. 6d. net each.—The Three Pieces are short. No. 1, 'Evening Song,' is soothing and varied in rhythm; the final cadence, though modern, is quite clear. 'Old Dance' and 'Paspy' are both pleasing; the last is the longest and best of the three. 'Feu Follet' is a capital study for the fingers; as music, however, it is of little interest.

In the Hartz: Suite for Pianoforte. By Herbert W. Wareing. 1s. 6d. net.—This Suite consists of four short numbers. They cannot claim to be very original, but 'Evening in the Valley' and 'Farewell to the Mountains,' the best of the four, are engaging.

Grandeur. By Charles V. Stanford. 1s. 6d. net.—The poem by Mr. W. M. Letts is set by the composer with directness and telling simplicity.

The Cavalier's Escape. By Martin Shaw. 1s. 6d. net.—The music, with its realistic accompaniment, is a clever and effective setting of the poem by W. Thornbury.

The Water Lily, by Hannah Bryant (1s. 6d.), is a smooth, expressive setting of a poem by Von Platen. The original text, and an English version by C. F. A., are given.

MESSRS. NOVELLO & CO.

Impressions (L'Almanach aux Images). By G. Ferrari. 1s.—This is a vocal suite for solo and chorus of ladies' voices. The poem is by Tristan Klingsor, the English version by Mr. W. G. Rothery. The opening number, 'Chanson de Printemps,' is smooth, pleasantly written for the voices, and provided with a tasteful accompaniment. There is nothing formal in the music, and this is partly achieved by clever changes of measure. In 'Le Mendiant,' for mezzo-soprano or baritone, the music is modern in character, yet the composer expresses himself without any apparent sense of labour. The temptation nowadays is to lay on the harmonic colour too thickly. 'Le Marchand de Sable' is dainty, and the soft closing enharmonic cadence new and effective. 'Le Violoneux' and the final number, 'Marguerite au Rouet,' are equally attractive.

Mr. Joseph Holbrooke's *Nocturne for Violin and Pianoforte* (2s. net) is a quiet, expressive piece in which the chromatic harmonies of the piano part are restrained, and therefore of good effect. The work has also been published for clarinet and piano-forte.

Falmouth. Poem by W. E. Henley. Set for Double Chorus Unaccompanied, or with Pianoforte Accompaniment, by R. T. Woodman. 1s.—The sea, whether in calm or in storm, has attracted many composers, and we have here an excellent setting of Henley's poem. Short phrases, sung at the beginning by tenors and basses of the first choir, colour well the words of the sailors, while the gently moving notes of the second choir suggest the rocking of ships in the bay; realism, however, is never rampant. There are some welcome modern touches in the part-writing and in the modulations. The music is not easy, so that, although the optional pianoforte part is not always a mere doubling of the voice parts, it would to many choirs prove a welcome help.

Of Organ Transcriptions we have three from 'Parsifal': the 'Prelude,' 'The Good Friday Music,' and 'The Transformation Scene,' all by Dr. George J. Bennett (1s. 6d. net each). There are movements in instrumental works which, however cleverly they may be arranged, are spoilt by transcription; among such those under notice would not, however, be included. Dr. Bennett has managed to present the music effectively without making it difficult. 'The Transformation Scene' will be very welcome, for at the opera the eye is more busily engaged than the ear.

Dr. A. Herbert Brewer has transcribed Berlioz's *Hungarian March* (2s. net). This piece is bound to lose much of its life and brilliancy, but Dr. Brewer has shown no little skill. Organists not strong on the pedal-board will be thankful for the *ossia* indicated.

Musical Gossip.

We suggested a fortnight ago that a work from the pen of César Franck would be appropriate at the present time, and for last Saturday evening's programme of the Promenade Concerts Sir Henry J. Wood selected his delightful symphonic poem 'Les Éoliades,' which he wrote in 1876. The Belgian national air 'La Brabançonne,' scored by Sir Henry J. Wood, was also given. This dates from the revolution of 1830. It was composed by François van Campenhout, a native of Brussels. He appeared (as tenor singer) on the stage for many years, and also wrote operas, songs, and church music.

We heard last spring at the *Æolian Hall* some music by Béla Bartók which sounded to us vague and peculiar, but that was not the case with his *Orchestral Suite*, No. 1, Op. 3, given for the first time last Tuesday evening at the Promenade Concert under the direction of Sir Henry J. Wood. The music is full of rhythmic life and colour. There is no lack of melody, for it consists of Hungarian folk-music, or clever imitation thereof. There were, it is true, some peculiar sounds—foreshadowings, possibly, of what the programme note refers to as Bartók's "latest style." These, however, did not interfere with the pleasant impression created by the music. Of the five movements of the Suite three are very animated; the first two are the best. If we may judge after a first hearing, two or three movements would prove more effective than the whole Suite; for, after all, the thematic matter, if interesting, is coloured rather than developed. The plaintive theme of the *Moderato* has charm, and there is much in the rhapsodical *Adagio* that is expressive, but the movement is rather long. The *Moderato*, by the way, reminded us in places of Schubert, who was fond of Hungarian music. The Suite was well performed and well received.

The programme of the Promenade Concert on Saturday, the 12th inst., will be largely devoted to French music. Dukas, Délibes, Bizet, Berlioz, and Bruneau will be represented.

THE CARL ROSA OPERA COMPANY will, as we announced a fortnight ago, open their autumn tour at the Coronet Theatre next Monday evening, when Offenbach's popular 'Tales of Hoffmann' will be performed. The 'Tales' will be repeated at the matinée next Saturday. Gounod's 'Faust' will be given on Tuesday, Verdi's 'Aida' on Wednesday, Mozart's 'Magic Flute' on Thursday, 'Carmen' on Friday, and 'Il Trovatore' on Saturday. The conductors will be Messrs. Walter van Noorden and Eugene Goossens.

MR. ARTHUR SPIZZI announces a season of opera and opéra comique in English at the New Middlesex Theatre, Drury Lane. Next Monday will be the opening night. The repertory includes Donizetti's 'Daughter of the Regiment,' Gounod's 'Faust,' 'Il Trovatore,' 'Carmen,' and 'Rigoletto.' Artists from various opera companies at home and abroad have been engaged, and there will be a chorus of fifty. The conductors will be Messrs. Hamish McCunn and Harrison Frewin. Arrangements have already been made for four weeks, but, if sufficient support is forthcoming, the season will be further extended.

THE Musical Festivals which were to take place in October have been postponed.

PERFORMANCES NEXT WEEK.
MON.—SAT. Carl Rosa Company, Coronet Theatre.
MON.—SAT. Operas in English, New Middlesex Theatre.
MON.—SAT. Promenade Concerts, 8, Queen's Hall.

DRAMA

'OUTCAST' AT WYNDHAM'S.

HITHERTO Mr. H. H. Davies has given us pictures of society like 'The Mollusc,' and 'Doormats,' which are not devoid of morals, it is true, but lack the dismal earnestness of the latest school of drama. His psychology may not have been deep, but his humour has been easy and delightful.

Now, in 'Outcast,' Mr. Davies attacks serious problems of love and conduct—the things which modify profoundly the whole course of a life. Geoffrey (the programme is singularly indifferent to surnames) is the protagonist throughout. At the outset he is rapidly going to the devil through drugs and drink, for Valentine, whom he had known from girlhood, has jilted him for a rich husband. Two friends, a gay "nut" and a serious person, fail to comfort him. That difficult task is, however, achieved by Miriam, a woman who, introduced to his flat from Piccadilly by the whim of the moment, becomes his mistress, and stops him on the downward path. He returns to his old, cheery self, and does well in business, but the pair feel the difficulty that they only go to places where they are not likely to be seen together by respectable society. It is the story of Mrs. Tanqueray over again. The mistress hankers after marriage and the delights of ordinary social life. Geoffrey has treated her generously, but he still loves his old flame, and when Miriam knows that he has arranged to meet Valentine, she falls into a passion of jealousy. He insists on not being interfered with, and decides that they must part.

So far we have a problem posed with skill in three acts. The fourth is far from convincing as a solution of it. Valentine (Grace Lane) has left her husband and throws herself into Geoffrey's hands, and both express their love without restraint. They are eager to go off together; but Miriam, who intervenes in the extreme of distress, makes such an impression that Valentine returns to her husband. Geoffrey has an offer of good business at Buenos Ayres. He will go there with Miriam, who will "cleave to him," but does not want to be married now. The reasons offered for this change in the two women appear to us inadequate, and Valentine in particular does not make her action credible.

The play, however, should certainly be seen for the acting of Ethel Levey. Her wonderful go and vivacity were established for London audiences in 'Hullo, Tango!' but as Miriam she is a real artist, not only in clever little touches, but also in the tense emotion which is spoilt by exuberance.

Mr. Du Maurier is natural and effective as Geoffrey. As he is a master of detail, we may mention that "kinema" ought not to be pronounced as if it rhymed with "minima."

Mr. Jules Shaw gives an excellent little sketch of a hall-porter; and the two friends are sufficiently varied. The solemn one has the monologue of advice which used to be the speciality of Sir Charles Wyndham. But here the lecture is dull, and makes no appeal to us.

Mr. Davies has not throughout the certainty of touch which belongs to his light work, but his play is striking enough to make us hope for it.

Dramatic Gossip.

'My Aunt,' now occupying the Vaudeville, is a farce derived from the French, and deals, as might be expected, with a series of awkward situations in which young men are compromised with young women. Messrs. Sidney Blow and Douglas Hoare, the adapters, are now experienced at the business, and produce a light and amusing play. 'My Aunt,' however, does not seem to us so well sustained in liveliness as some of its predecessors—partly because the Aunt (Lottie Venne) is absent from most of the second act. She plays with all her old vivacity and skill, and is excellently supported by Mr. A. W. Baskcomb, who has to bear the brunt of the complications and difficulties. He has not much to say, but his air of resignation to fate is admirable. Yvonne Garricke, a French actress, is attractive in appearance, and, when her English has become less mechanical, ought to be a distinct success.

'My Aunt' is preceded by a little piece by John Kendall entitled 'Laughter in Court.' It exhibits a magistrate who prides himself on being funny reduced to ridicule in his home and severely lectured by one of his victims. The magistrate rejoices in a collection of press cuttings, and it is suggested that the newspapers foster this kind of wit by giving it favourable notice.

NEXT TUESDAY 'The Impossible Woman,' a comedy by Mr. Haddon Chambers, founded on Anne Douglas Sedgwick's 'Tante,' will begin its career at the Haymarket.

ON the evening of Thursday, the 17th inst., Mr. Cyril Maude will open the Playhouse with a comedy in three acts, entitled 'Young Wisdom,' by Rachel Crothers, which has had a good run in New York. The cast will include Margery Maude and Madge Titheradge, Lena Halliday, and Mr. Fred Kerr. Mr. Maude himself is, of course, not available, as he is playing the chief part in 'Grumpy,' the success at the New Theatre. The comedy will be preceded at each performance by a military musical incident called 'On Duty,' arranged by Mr. Harry Grattan.

ALL members of the Army and Navy in uniform will be admitted half-price to the two theatres just mentioned.

AS Mr. Oscar Asche requires the Globe for the final rehearsals of his new play which he hopes to produce about the end of this month, the run of 'Kismet' will terminate with the 550th performance next Saturday.

TO CORRESPONDENTS.—G. LE G. N.—F. E. C.—M. S. K.—J. H.—Received.
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Editorial and Advertisement Offices:
19, STROUD GREEN ROAD, N.

Publishers:
WELLS GARDNER, DARTON & CO., LTD.,
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